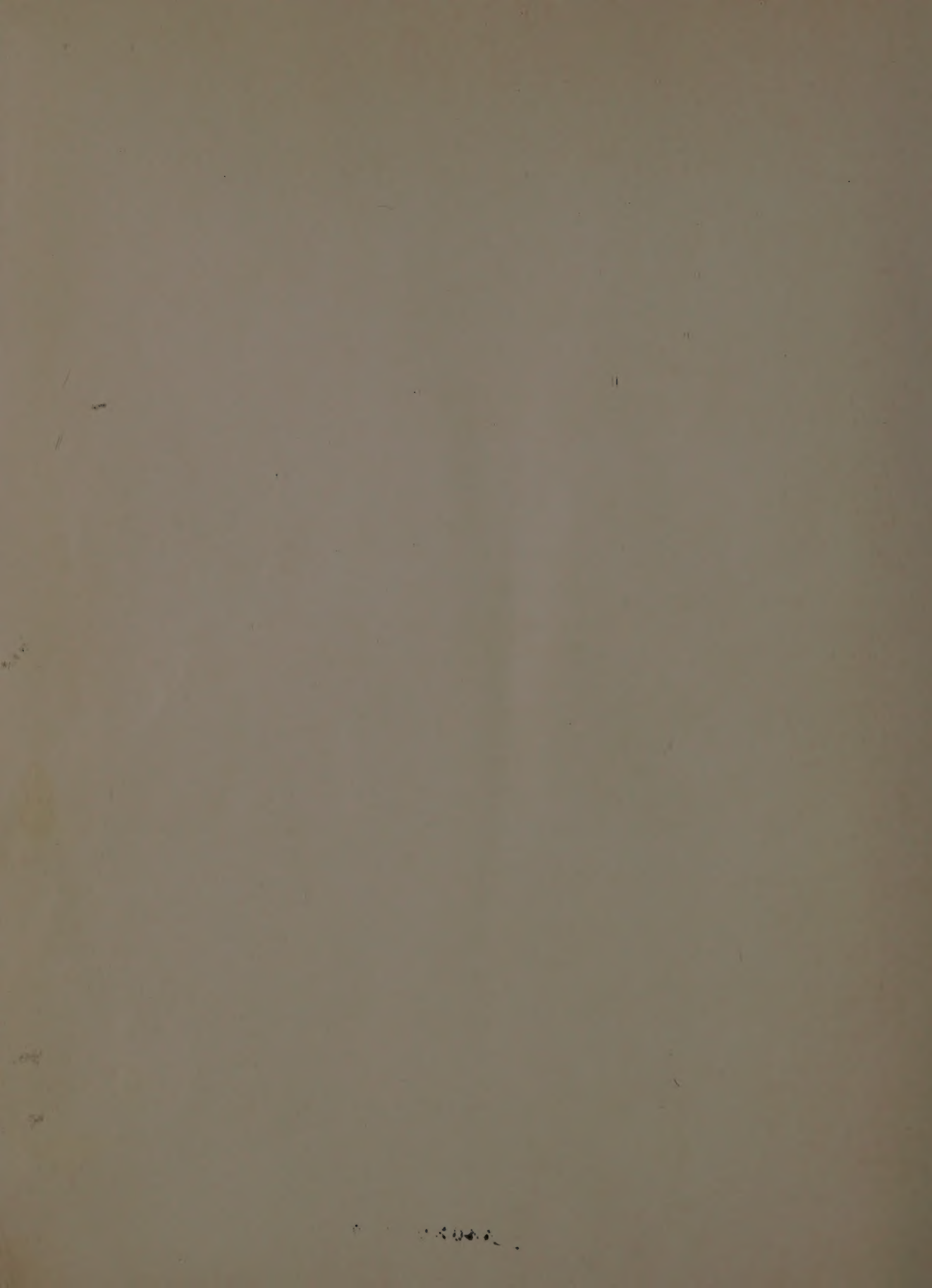


THE
BULLETIN
OF THE
BEAUX-ARTS INSTITUTE OF DESIGN



NOVEMBER • 1934 ⁷

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THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

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The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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ELECTIONS AT THE ANNUAL MEETING

November 22nd, 1934

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THE FINAL COMPETITION FOR THE 28th PARIS PRIZE

BY JOSEPH H. FREEDLANDER, CHAIRMAN

The Annual Paris Prize Committee announces the following changes in the form of the final competition.

Instead of the usual 36 hour preliminary sketch followed by the ten week period of study and presentation *en loge*, the final competition will consist of three 36 hour sketches rendered under supervision at the build-

ing of the Beaux-Arts Institute of Design at intervals of one week. The general regulations have not been altered, and competitors will be required, as before, to submit their qualifications for admission to the First Class of the Ecole in Paris before being admitted to the final competition for the Paris Prize.

The final series of competitions will be held as follows:

May 25th, 1935—9 A.M. to May 26th, 1935—9 P.M.

June 1st, 1935—9 A.M. to June 2nd, 1935—9 P.M.

June 8th, 1935—9 A.M. to June 9th, 1935—9 P.M.

Although each set of drawings will be judged immediately after their rendu, the recipients of awards will not be disclosed, nor the drawings placed on exhibition until after the completion of the series. Thereafter, the Annual Paris Prize Committee will interview the competitors ranking highest, review their records, and announce its selection for the 28th Paris Prize Scholar.

PRELIMINARY EXEMPTION LIST 28TH PARIS PRIZE

All candidates for the 28th Paris Prize Competition must be citizens of the United States and must be under 27 years of age on July 1, 1935; must notify the Committee of their intention to compete, and file application for exemption prior to December 20, 1934.

The final exemption list will be made up from the candidates listed below who make application. If the applications are not received by December 20th, candidates will forfeit privilege of exemption.

FORMER COMPETITORS IN FINAL COMPETITIONS:

R. Ayers, Yale University
C. DuBose, formerly University of Pennsylvania
N. Juran, New York, N. Y.

D. K. Ritchey, Harvard University
L. W. Smith, Princeton University
A. Waldorf, New York, N. Y.

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M. Sherman, New York University
A. Simon, Athens, Ohio
S. T. Stathes, Catholic University

STUDENTS REGISTERED FOR 1934-1935 IN CLASS "A"

Values opposite each name indicate total number of values obtained by medal awards and in Paris Prize Competitions:

| | | | | | |
|----|---------|--|-----|--------|--|
| 2½ | Values. | R. E. Colins, Catholic University | 3 | Values | W. L. Newberry, University of Notre Dame |
| 2 | " | P. L. Gaudreau, Catholic University | 2 | " | S. R. Anshen, University of Pennsylvania |
| 6 | " | P. Avitabile, Atelier Gnerre | 4 | " | G. C. Rudolph, Jr., University of Pennsylvania |
| 6 | " | H. Blatner, Massachusetts Institute of Technology | 5 | " | T. T. Russell, University of Pennsylvania |
| 2 | " | H. P. T. Tideman, Atelier Nelson, Architectural Sketch Club, Chicago | 2 | " | G. Silver, University of Pennsylvania |
| 2 | " | J. R. Gangemi, New York University | 5½ | " | R. M. Hersey, Jr., Yale University |
| 2 | " | F. Montana, New York University | 10½ | " | E. V. Johnson, Yale University |
| 2½ | " | A. Nathanson, New York University | 2 | " | V. Pellegrino, Yale University |
| 4 | " | J. R. Stenken, New York University | 2 | " | J. P. Cone, Yale University |
| 3 | " | J. M. Dickey, Princeton University | 3½ | " | M. C. Robb, Yale University |
| 4 | " | R. L. Gwinn, Princeton University | 6 | " | C. A. Schofield, Yale University |
| 15 | " | W. R. James, Jr., Princeton University | 3 | " | F. Scott, Jr., Yale University |
| 3 | " | G. W. C. Raetze, Princeton University | 3 | " | V. P. Battista, Brooklyn, N. Y. |
| 2 | " | A. B. Henning, University of Illinois | 2½ | " | R. DuBrul, East Rockaway, L. I. |
| 5 | " | J. Stein, University of Illinois | 5 | " | T. R. Feinberg, Brooklyn, N. Y. |
| 4 | " | M. O. Urban, University of Illinois | 2 | " | F. L. Liebman, Brooklyn, N. Y. |
| 2 | " | N. Wilkinson, University of Illinois | 2 | " | A. Rigolo, Clifton, N. J. |
| | | | 2½ | " | E. K. Schade, St. Louis, Mo. |

A DESIGN FOR A PEACE MEDAL

SCULPTURE PROGRAM I

JUDGMENT OCTOBER 8, 1934

A society whose mission is for the furtherance and preservation of peace and good will among nations is proposing to issue a medal to be awarded annually to an individual, organization or Nation who has made an outstanding contribution to this cause.

On the obverse of the medal there should be shown one or more figures symbolic of "Peace." On the re-

verse should be shown significant symbols, the arrangement of which, including appropriate inscriptions are left to the competitor. It is also suggested that some decorative framing for the name of the recipient be included in the design of the reverse. The medal when struck will be 3" in diameter.

JURY OF AWARD

Chester Beach
Salvatore F. Bilotti
Arthur F. Brinckerhoff

Gaetano Cecere
Robert G. Eberhard
H. P. Erskine

John Flanagan
Anthony de Francisci
Joseph Kiselewski

Charles Rudy
Alexander Sambugnac

CRITIQUE

BY ANTHONY DeFRANCISCI

That phase of Sculpture which had its glorious inception on the coins of Magna Graecia has coursed through the centuries giving the world the ceremonial medallion gems of the Renaissance down to the present era of commemorative and laudatory medals.

The machine age has recently invaded the atelier, and after having evicted the ubiquitous die-sinker asserted itself as the hand-maiden of the sculptor-medalist.

That union has been catastrophic to the difficult art of the medal. The duo-radial machine reducing the sculptor's larger designs has produced miniatures that strain a normal vision to obtain their contents.

Since the pantographic machine does not reproduce but reduce, the paramount caution in the artist's mind must be to avoid congesting details and obtain a relief quality that can withstand the demands of reduction.

The predominant result of the international peace medal competition rendu on October 8th, 1934, was in general highly gratifying.

The average student acquitted himself with a praise-worthy model and if the jury pointed out deficiencies on most designs they should be accepted as the axiomatic truth that we learn through a process of trial and error.

A. Wein submitted a design the obverse of which I

consider a thrilling performance; the relief quality, the spacing of the masses, the delicacy in the meaning of the subject is pleasingly arresting. The reverse, however pleasing *per se*, does not show a balanced subordination to the obverse.

The obverse of the design submitted by P. Diana evinces a centrifugal rhythm and a naïveté of execution worthy of my highest praise. The reverse is intriguing and rather problematical and it somehow appeals to the eye. The relative subordination to the obverse is rather happy.

Both the obverse and reverse submitted by E. C. Rust, subject the onlooker to a refreshing harmony of line and of mass but neither model can withstand accurate analysis.

S. Virzera designed an obverse with a story consistent with the purpose of the award and the reverse though strongly handled and restful to the eye shows a decided dearth of invention.

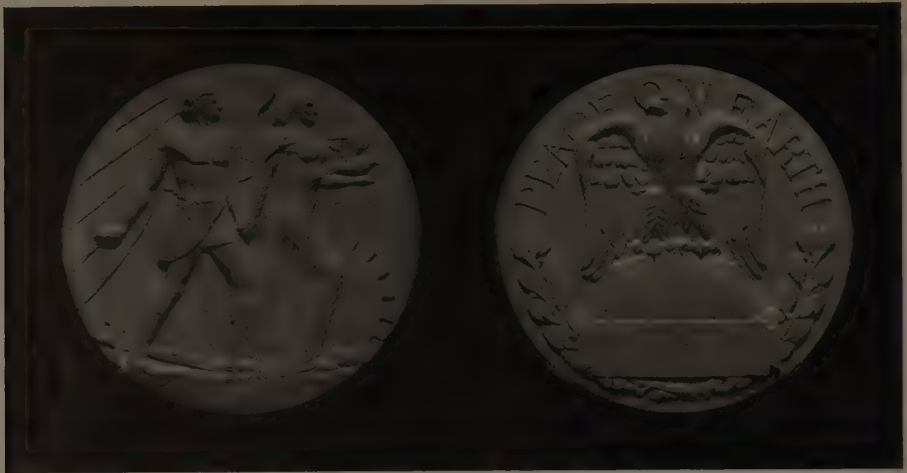
K. McSwigan submitted designs which, in spite of an obvious crudity in handling, embody the elemental requisite of a medal in the insistence of its dedicatory purpose and in the pleasing arrangement of the relief masses and spaces.



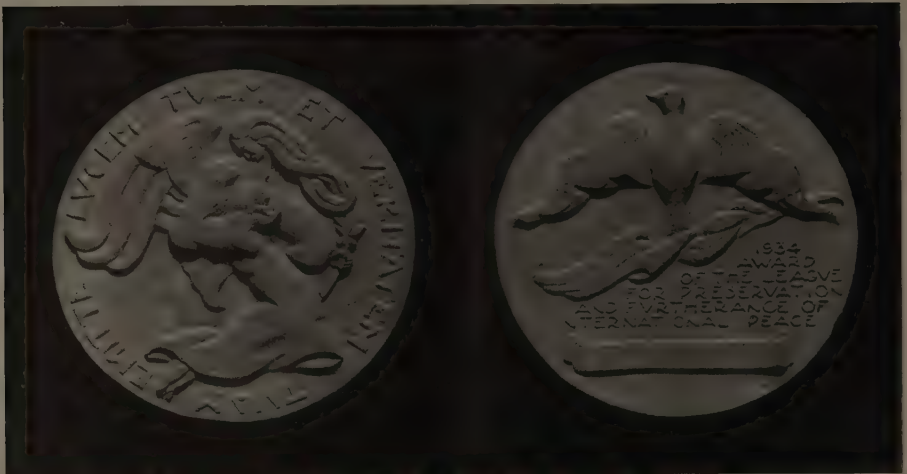
FIRST MENTION PLACED—A. WEIN, BEAUX-ARTS INSTITUTE OF DESIGN



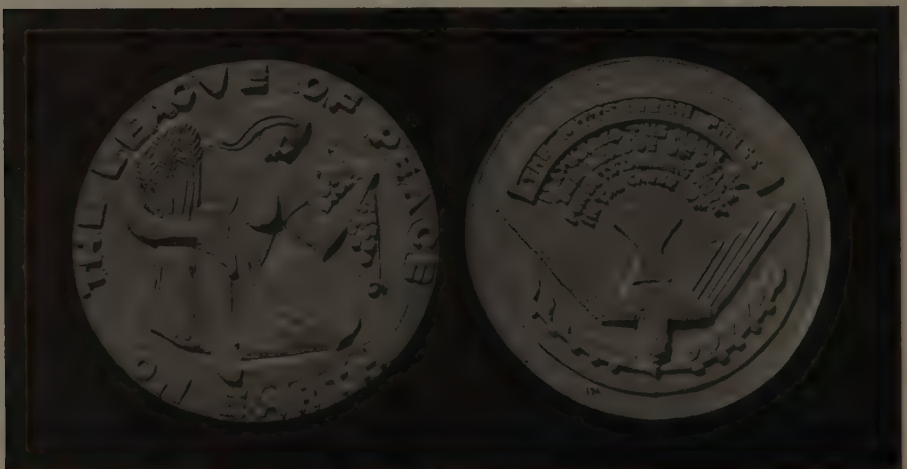
FIRST MENTION—P. DIANA, BEAUX-ARTS INSTITUTE OF DESIGN
SCULPTURE PROGRAM I—A DESIGN FOR A PEACE MEDAL



FIRST MENTION—S. VIRZERA, COOPER UNION



FIRST MENTION—E. C. RUST, YALE UNIVERSITY



FIRST MENTION—K. MC SWIGAN, CARNEGIE INSTITUTE OF TECHNOLOGY
SCULPTURE PROGRAM I—A DESIGN FOR A PEACE MEDAL

ENTRANCE TO A NATIONAL CEMETERY

CLASS A ESQUISSE-ESQUISSE I

JUDGMENT OCTOBER 30, 1934

The cemetery has been established for a number of years, and in it are monuments of varied sizes, styles and periods. The problem consists of designing a suitable entrance to this important national cemetery keeping in mind the following existing factors: The approach to the cemetery is established, and consists of a straight, wide driveway, about a half mile long which has an up-grade of fifty feet in its length. This driveway is lined on either side by a row of cypress trees; the approach gives a long vista of the proposed entrance, and indicates that the entrance and gates might be quite monumental, yet the nature of the cemetery and the existing physical factors of it calls for dignity, simplicity and, of course, elimination of all architectural tricks, stunts and expressions of the designer's personality.

It is a problem calling for the use of masonry for the frame, and metal for the gates. Symbolism may be considered for the ornament if the designer so desires; but designs without ornament will be given every consideration. It is to be noted, too, that the entrance is at the crest of the contours.

The existing administration building, or other utility buildings, are not immediately adjacent to the entrance, and there is nothing in particular which dictates style except the nature of the problem.

In thinking of the cost of this entrance, the designer should keep in mind that extravagance will not be tolerated; but that the price of permanency, dignity and simplicity can always be justified by any administration.

JURY OF AWARD

Edward S. Hewitt
George A. Jacoby

Alexander P. Morgan
Hardie Phillip

Harold Tatton
William E. Shepherd

James Stewardson

CRITIQUE

The conditions set forth in the programme clearly called for the use of stone and metal, which in turn would necessitate considering rather seriously the normal possibilities and limitations of these two materials. It was regrettable to note that many of the designers exaggerated the former and completely ignored the latter. Some designs submitted indicated stone self-supporting, and structural motifs, which obviously could not be built without the use of steel. Warped stone surfaces and surfaces battered in several directions showed too clearly that stone was perhaps after all a plastic material. Metal, too, as a medium for design, was used in many cases as the equivalent to spaghetti or twine.

Few of the competitors faced the problem frankly or boldly, and the vast majority became engrossed in the desire to make attractive drawings of something tricky or ingenious. Anything but an entrance to a national cemetery seems to have been in the minds of many of the competitors. Several logical partis were developed, however. A monumental central pylon with gates either side. Two pylons with gates between. The purely horizontal motif, also the great masonry surface with gates through its base, the masonry motif being supported or brought down to earth at either side by colonnades or decorative walls.

BY HARDIE PHILLIP

In most cases the greatness, impressiveness, and simplicity of the central pylon scheme was marred by an attempt at applied sculpture unfortunately placed, or else masonry was surmounted by a group of figures nearly always out of scale. The possibility of having sculpture an integral part of the masonry was almost completely ignored, and few had the strength of their own conviction to leave a well proportioned pylon free from embellishment. Elevated urns, belching smoke (illuminated at night) seemed also to be the mode. Why urns instead of chimneys should emit smoke is beside the point perhaps; but one wonders where the smoke could be generated, and how it could at times find its way through space or through a masonry pile and into an urn. It is granted, however, that the smoke looked awfully well in perspective. One scheme, showing a split or sliced pyramid had merit, but what a pyramid! Some competitors decided that gate designs were not called for. It was unfortunate, too, that a competitor concluded that a perspective was unnecessary, even though the program called for one.

On the whole the submission was decidedly disappointing in view of the excellent opportunities afforded. Very few of the competitors really got down to business, and as a Class A Esquisse-Esquisse, it was a distinct failure.



MENTION—J. STEIN, UNIVERSITY OF ILLINOIS



MENTION—C. A. SCHOFIELD, YALE UNIVERSITY
CLASS A ESQUISSE-ESQUISSE I—AN ENTRANCE TO A NATIONAL CEMETERY

A FOUNTAIN AND POOL

CLASS B ESQUISSE-ESQUISSE I

JUDGMENT OCTOBER 30, 1934

At the end of an alley of trees occurs a four-foot change of level. On the lower level is a pool fed by a fountain which originates on the upper level or the retaining wall supporting this level.

The pool, fountain, retaining wall and any attending architectural embellishment become the subject of this program.

JURY OF AWARD

Theodore E. Blake
William Gompert
Livingston Longfellow

E. J. Mathews
Thomas B. Temple

Leonard B. Wamnes
H. S. Waterbury

Alexander M. Welch
Clifford C. Wendehack

CRITIQUE

BY EDWARD JAMES MATHEWS

A number of the drawings submitted showed a desire on the student's part to enlarge this very simple problem to monumental proportions. It is noteworthy that the designs finally selected by the Jury are, in the main, simple ones. The intelligent use of water as decoration, combined with an agreeable plan, seemed the logical solution, rather than the creation of massive architectural

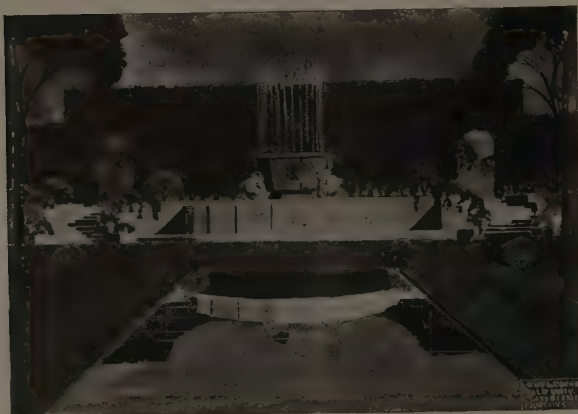
elements. This is especially well shown in a fine sketch by G. L. Cochran from Yale University and in one by C. H. Coogan of Catholic University of America. Another drawing by R. Hartshorne of Yale University received a Mention because of the competence shown in its detail and presentation, although more monumental in character.



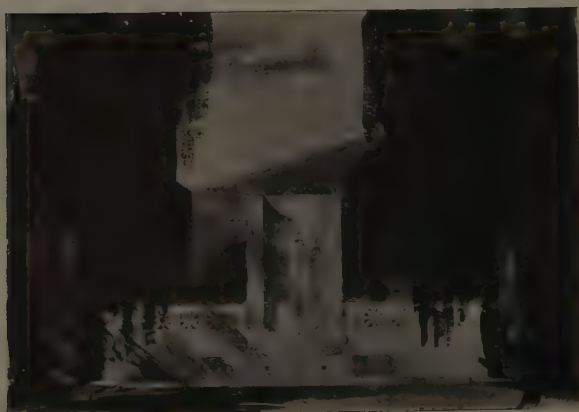
MENTION—R. HARTSHORNE, YALE UNIVERSITY
CLASS B ESQUISSE-ESQUISSE I—A FOUNTAIN AND POOL



MENTION—C. H. COOGAN, CATHOLIC UNIVERSITY OF AMERICA



MENTION—C. L. COCHRAN, YALE UNIVERSITY



MENTION—J. J. BRADY, CATHOLIC UNIVERSITY OF AMERICA
CLASS B ESQUISSE-ESQUISSE I—A FOUNTAIN AND POOL

DECORATION FOR A BAR

MURAL DECORATION PROGRAM I

JUDGMENT NOVEMBER 5, 1934

A Bar is to be installed in one of the large hotels of an important city.

Rather than have a decoration over the bar proper, where it might conflict with the appurtenances of the bar itself, it has been decided that the other three walls of the room shall be decorated, the assumption being that the wall over the bar shall be lined with mirrors.

The room itself is 25 feet long and 50 feet deep, the bar occupying one of the shorter ends; the approach is to be from the opposite end. There shall be tables placed on the floor proper, and, if the designer desires, benches may be placed along the wall against which small tables may be installed.

The ceiling height shall be 15 feet; a base of 5 feet of dark material, which can be either of dark wood or some substances such as Vitrolite, dark rubber, or some

other material which the designer may suggest, is to be considered.

The lighting of the room does not come into the problem, inasmuch as it shall be assumed that this has been taken care of in the consideration of the ceiling. The general character of the architecture, however, shall be extremely simple, the emphasis being placed on the attractive decoration of the three walls.

The character of the decoration and the material with which it shall be executed are left with the designer. It is understood, however, that in an important hotel a reasonable amount of dignity shall be required, even in a room of this nature. The room itself is adjacent to the main Ball Room and Dining Room of the hotel, so that it will be expected to be used in connection with dances or for the normal purposes of the hotel proper. The bar will only be a service bar, and people using the room will sit at tables or along the walls, as has been suggested.

JURY OF AWARD

Edward Biberman
Louis Bouché

Cecil Clair Briggs
Frederic S. Hynd

Hildreth Meiere
Ernest Peixotto

R. A. Rathbone

CRITIQUE

BY ERNEST PEIXOTTO

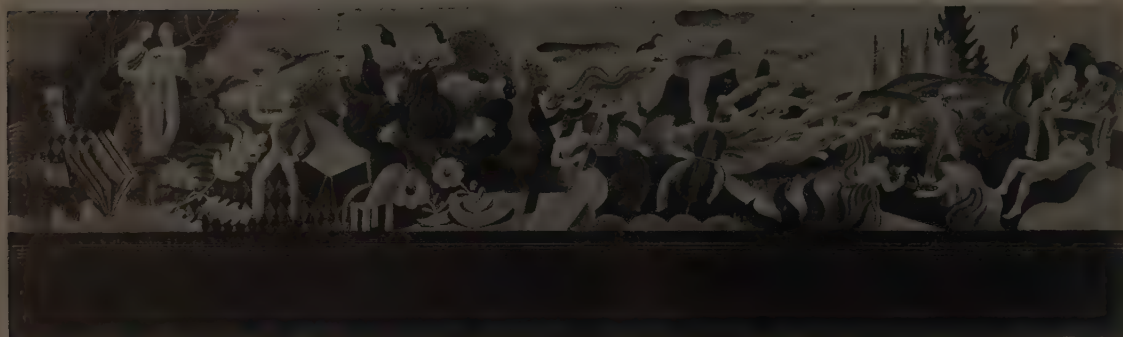
Though the average of the submissions was satisfactory the jury found that, in general, considering the gaiety of the subject, the color schemes were a bit dreary and depressing. Also, that the relation between the decorations themselves and the color and form of the room had not been sufficiently studied and, in many cases, was bad. Some of the designs were also too eccentric and unsuitable for a bar in a hotel of distinction.

The design by C. C. Dean, on the other hand, intended to be carried out in cork relief, was gay and amusing in spirit, rich in pattern and showed a handsome color scheme of glowing reds and yellows.

Of the second medals, that of J. Pistey gave an excel-

lent sense of the organization of the room itself and was handsome, though very restrained in color. That of T. Parmelee, on the contrary, was gay in color and very picturesquely treated and seemed quite appropriate for an exotic Mexican bar.

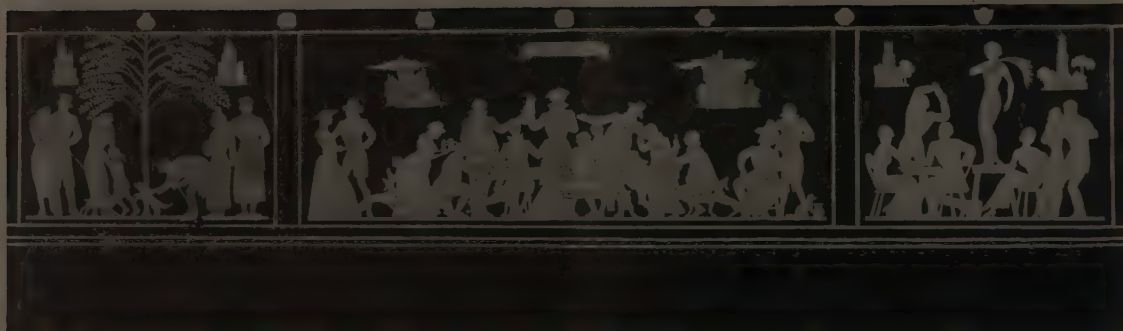
The jury discussed the design of K. Solwedel at some length. While they admired it as a background for people in evening clothes and found it gay in intention, it was argued that the design was a little thin for so large a space and would look empty and a bit disappointing in execution. The perspective of the room was more admired than the elevation.



DECORATION FOR A BAR

C. C. DEAN
B. A. 10

FIRST MEDAL—C. C. DEAN, BEAUX-ARTS ATELIER



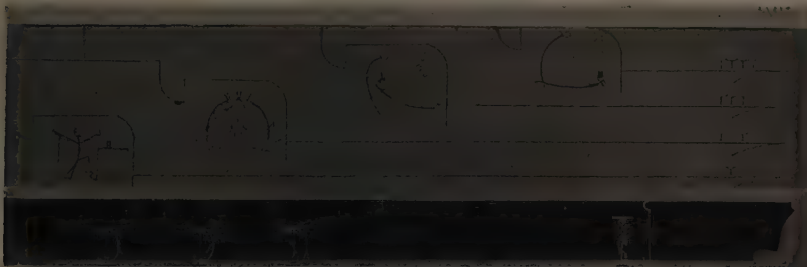
DECORATION FOR A BAR

J. PISTEY, JR.
B. A. 11
CHS. DEAN, 1911
Decorative Training

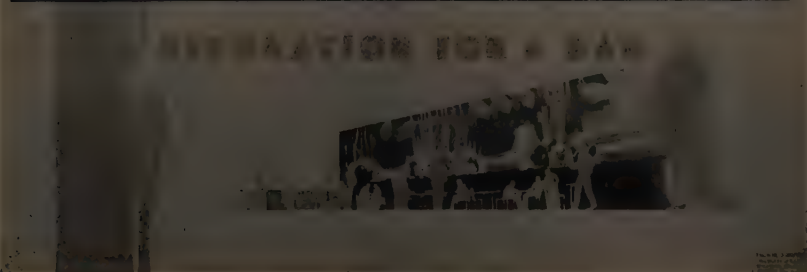
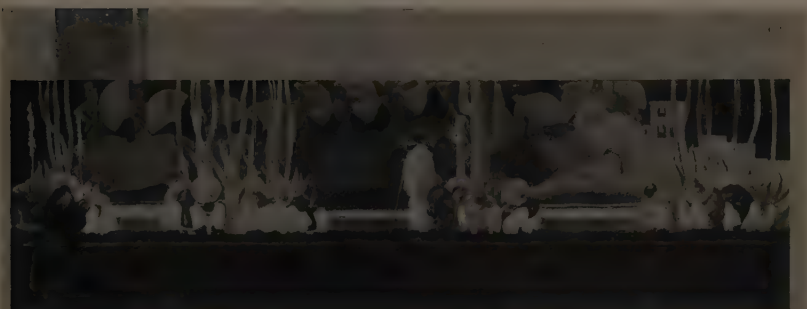
SECOND MEDAL—J. PISTEY, JR., YALE UNIVERSITY
MURAL DECORATION PROGRAM I—DECORATION FOR A BAR



SECOND MEDAL—C. H. MURRILL, YALE UNIVERSITY



SECOND MEDAL—K. SOLDWEDEL, YALE UNIVERSITY



SECOND MEDAL—T. D. PARMELEE, UNIVERSITY OF ILLINOIS
MURAL DECORATION PROGRAM I—DECORATION FOR A BAR

A GREEK PHAROS

ARCHAEOLOGY PROJ ECT I

JUDGMENT NOVEMBER 7, 1934

One of the Seven Wonders of the Ancient World was the lighthouse built during the reign of Ptolemy II (circa 299 B. C.) by the architect Sostratus of Cnidus on the island of Pharos which controls the mouth of the harbor of Alexandria in Egypt. So famous was this beacon, now destroyed, that numerous descriptions and allusions have descended to us from ancient Greek, Roman and Mediaeval sources. From the consensus of these, archaeologists have determined its approximate form and dimensions. The beacon attained a total height of 390 feet, divided into three parts; the square base rose with a batter to a height of 200 feet; upon it was set an octagonal shaft about 90 feet high, above which towered a round section topped by a colossal statue of Poseidon. Julius Caesar informs us that extensive apartments for barracks were incorporated into the base. Edrisi, the Arabian geographer, tells us that an interior stair was the means of access to the top. In all probability the stair rose around an open well in the two lower sections and became circular in the upper story. It was lighted by window openings possibly round in shape. We gather from Roman coins that the entrance doorway had an architrave and entablature; that at the four corners of the lower parapet were placed bronze sculptured figures of tritons or mermen, holding conch shells while the colossal bronze figure at the top held a disc in its right hand, with its left raised as if grasping a trident. Legend

attributes miraculous feats to these statues. The figure of Poseidon was supposed always to point his hand towards the sun in whatever quarter it shone; at the approach of enemy ships, a concealed mirror was supposed to set going an alarm, terrifying in sound; the hours on the other hand, were regularly told by most harmonious chimes. The beacon light itself was a constantly burning wood or oil fire, which shone at night like a star, and in the daytime betrayed itself by a column of smoke. The structure was destroyed by an earthquake in the 14th century and only very dubious rocks mark its emplacement.

This projet consists in the making of restoration drawings of this monument. The student should familiarize himself with as much documentary evidence as he can find. It is hoped, in view of the great disparity of opinions among ancient eye witnesses, that the student will not follow too closely the actual proportions given above, but will vary these to suit his own interpretation, provided he catches the spirit with which it was evidently inspired.

BIBLIOGRAPHY:

Thiersch, Hermann—"Pharos, Antike Islam and Occident"

Allard, E.—"Les Phares"

Encyclopedia Britannica.—"Lighthouses"

JURY OF AWARD

Edwin H. Denby
Donald A. Fletcher

Joseph Hudnut

L. Bancel LaFarge

Samuel R. Moore

CRITIQUE

BY L. BANCEL LA FARGE

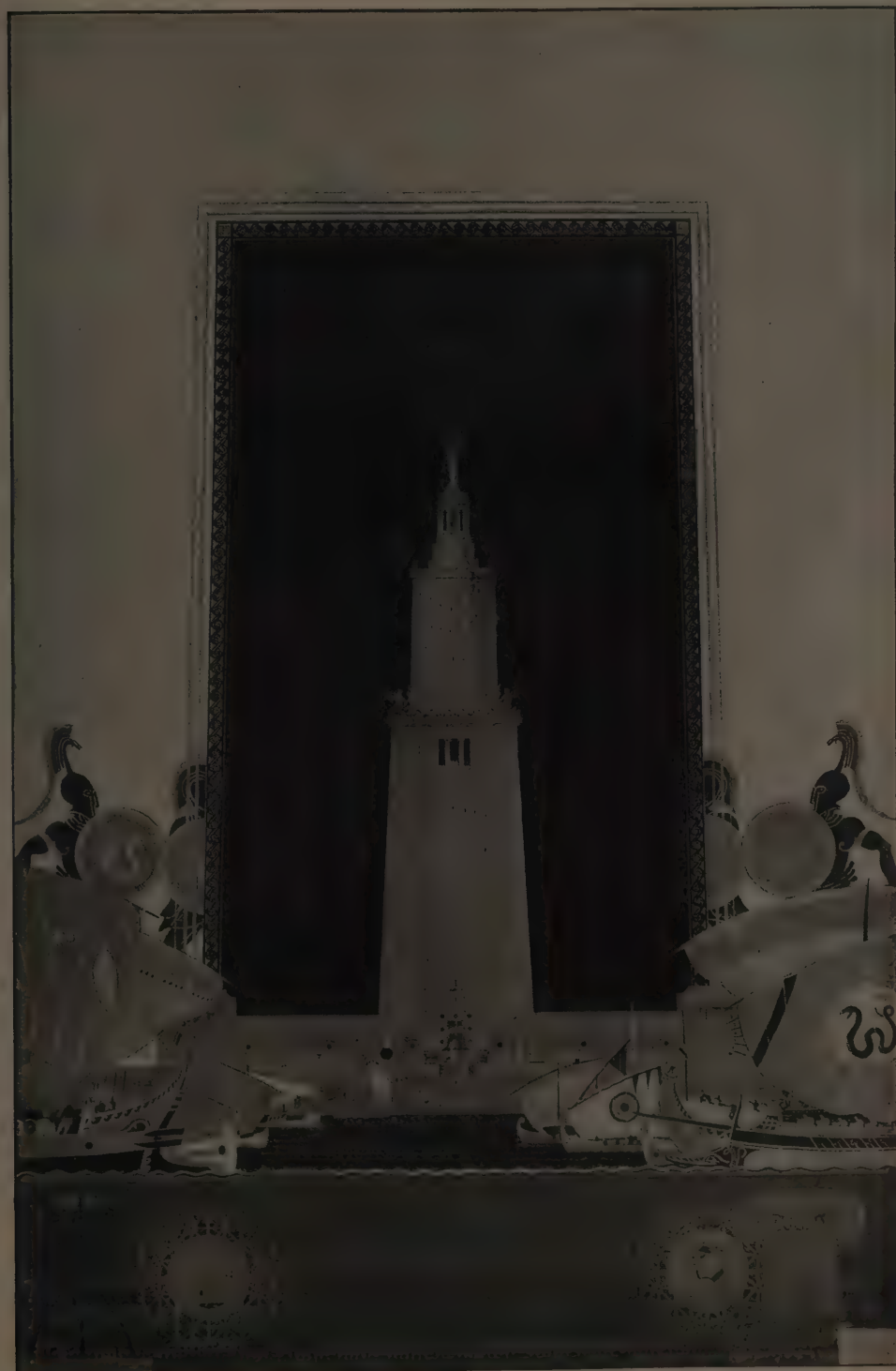
This projet was written with the hope that, because of the great scarcity of documents, the student, given certain fixed conditions, would be compelled to get down to the task of designing a lighthouse as described, and draw on his imagination. Among the problems which obviously had not had the good fortune to stumble on Thiersch's book, not a single one showed much sense of design. They usually fell down in the matter of scale, magnifying the crowning statue out of all proportion or minimizing it, and thereby destroying the effect of great size which should have been their object.

The most complete and satisfying problem was that of J. M. Hunter of University of Illinois, who has achieved a fine broad mass with a well conceived setting.

The height of the octagonal to the square might be slightly unfortunate if built. But the scale of the statue is right, and the solution of the fire problem is quite feasible.

The design of J. Stein of University of Illinois was commended especially because he sought to depart from the documents and establish his own proportions. He therefore elongated his octagonal section and narrowed his base, coming nearer to what we are now accustomed to call a lighthouse. His details and sheet composition are superb.

Let it be emphasized again that poor draughtsmanship and poster-like renderings were severely penalized in this judgment and will be in the future.



SECOND MEDAL—J. STEIN, UNIVERSITY OF ILLINOIS
ARCHAEOLOGY PROJET I—A GREEK PHAROS



SECOND MEDAL—J. M. HUNTER, UNIVERSITY OF ILLINOIS
ARCHAEOLOGY PROJET I—A GREEK PHAROS

A BATHROOM IN TWO COLORS

ELEMENTARY INTERIOR DESIGN I

JUDGMENT NOVEMBER 7, 1934

For a suburban country residence a master bathroom is to be designed, the color scheme of which is limited to two colors. The floor area is not to exceed 100 sq. ft. and the ceiling height is to be 9 feet. The plan of this room is left to the competitor, but it must include one window and door.

The fixtures should comprise bathtub, enclosed shower, toilet, wash-stand, medicine cabinet, towel cabinet, towel bar, and such accessories for soap, glasses, toothbrushes, etc. Lighting fixtures are required. The materials used in the design should be clearly indicated in the rendering.

JURY OF AWARD

Henry F. Bultitude

Joseph H. Freedlander

Nancy V. McClelland

John C. B. Moore

CRITIQUE

BY NANCY V. McCLELLAND

The first elementary problem in interior design for the beginning of the school year was a bathroom in two colors.

There were fifty-nine designs submitted. A second medal was awarded to the design of J. Stenken of New York University, who proposed an excellent arrangement of fixtures against walls of gold mirrors with black trimmings.

In addition to the second medal, two first mentions were awarded, one to A. Novak of New York University and one to E. A. Kane of Edwardsville, Illinois.

The Jury was greatly pleased with the improvement shown by the students over last year, the work being decidedly higher in standard and better in quality. It is to be hoped that future entries in the Elementary Class will continue to show the same improvement.



SECOND MEDAL—J. STENKEN, NEW YORK UNIVERSITY
ELEMENTARY INTERIOR DESIGN I—A BATHROOM IN TWO COLORS

A PROSCENIUM FOR A PUNCH AND JUDY SHOW

ADVANCED INTERIOR DESIGN I

JUDGMENT NOVEMBER 7, 1934

In one of the playrooms of a city Day Nursery, it is proposed to introduce Punch and Judy Shows and to redecorate the room appropriately for this dual purpose.

The room is 20 feet by 25 feet, ceiling height 9 feet 6 inches, with three windows on one of the long sides and two doors on the opposite long side. There is also a door at one end. The arrangement of the doors and windows is left to the competitor.

For the presentation of the Punch and Judy Shows, the proscenium is five feet from the floor, and is to have an opening 3 feet high and 4 feet wide surrounded by a splayed frame 1'6" wide at the sides and top. When the performance is about to begin a pair of doors swings outward and stands open against the splayed jambs, revealing the tableau curtain which is drawn to the sides during the acts.

JURY OF AWARD

James Gambaro
Paul R. MacAlister

Tony Sarg

Perry Coke Smith

Ralph T. Walker

CRITIQUE

The jury considered the quality of appeal for children, that is, vividness and freshness of color and charm of subject matter, to be most important in the solution of this problem.

BY PERRY COKE SMITH

The projects of F. Montana and J. T. Guy were given second medals because they combined this quality best with finished and capable designs.



SECOND MEDAL—F. MONTANA, NEW YORK UNIVERSITY
ADVANCED INTERIOR DESIGN I—A PROSCENIUM FOR A PUNCH AND JUDY SHOW



SECOND MEDAL—J. T. GUY, CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.
ADVANCED INTERIOR DESIGN I—A PROSCENIUM FOR A PUNCH AND JUDY SHOW



FIRST MENTION—F. L. WHITNEY, CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.
ANALYTIQUE I—A SPRING HOUSE

A SPRING HOUSE

ANALYTIQUE

JUDGMENT NOVEMBER 13, 1934

A stone Spring House is to be erected to protect one of the springs at a mineral water resort and to afford shelter for those using it.

The gardens have been carefully designed, with an avenue leading to the Spring House, and as the latter is not to be used in winter, an open treatment of the Main Hall is advisable to afford a view in different directions. If the competitors wish, they may place a small pool in front of the Spring House, to receive the overflow.

The water of the spring will bubble up in a raised basin at the farther side of the Main Hall, where an

attendant will fill glasses. There will be a small service room to wash and store them, and a small office for the attendant; and toilets for each sex. A small vestibule shall be provided between each toilet room and the Hall.

The floor area of the interior of the Main Hall shall not exceed 1000 square feet.

A classical order (with entablature) is required.

The whole sheet is to be arranged to form an agreeable composition or frontispiece. It is to be rendered in monochrome wash, with shadows accurately cast at 45 degrees.

JURY OF AWARD

James Gambaro
John Theodore Haneman
Edward S. Hewitt
A. Musgrave Hyde

Erard A. Mathiessen
H. Oothout Milliken
John L. Mills
Francis A. Nelson

A. T. Sutcliffe
C. W. Riley
Thomas B. Temple
John V. Van Pelt

Harry Leslie Walker
Leonard B. Wamnes
Lessing W. Williams

CRITIQUE

BY HENRY OOTHOUT MILLIKEN

The drawings were a disappointment to the jury, for two reasons. First, they were so designed that few would look well from any point of view other than that presented. Second, none was unquestionably a Spring House, few suggested it in plan, elevation or detail.

The spring itself was the reason for the building which should both mark and cover the source and also allow easy access to the raised basin. The jury after serious discussion awarded a First Mention to F. L. Whitney's drawing and considered others for the same award, but felt that none was sufficiently outstanding to merit being Placed.

It is easy to choose a fine column, to copy a beautiful detail or rendering, but few students seem to realize that the fine proportion of a column was, in the best examples, carried through the whole building it was designed to embellish. Just as a column is equally fine from all sides, a simple building such as this should not have unstudied portions, roofs that will not construct properly, cornice returns and other details which are neglected

in study, rear portions which have to be masked with trees and bushes to cover up (lack of study). It is necessary to have the ability to visualize from a plan, elevation and section what the solid will look like and if a student has not yet developed that ability he should draw up the other elevations, make a series of rough perspectives, or a schematic model.

Classical buildings are usually simple and when a student has grasped the essential unity of a good building of classical antiquity he has learnt what is perhaps the fundamental principle of good architecture. When that is grasped the student is free to become as modern, as original, as brilliant as he can be.

Of the other drawings considered for First Mention K. L. Gabel had an impossible section. F. Schurecht had a fine sheet but his cornice detail in the pediment was neglected in study. R. R. Carter had an interesting scheme but failed to visualize how his covered passage would join to the higher columns, a point which he could never detail satisfactorily.

REPORTS OF JUDGMENTS

DEPARTMENT OF SCULPTURE

PROGRAM I

A DESIGN FOR A PEACE MEDAL

AWARDS

DESIGNS SUBMITTED 48

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: A. Wein.

FIRST MENTION: P. Diana.

MENTION: M. Monteleone (on 2), J. Palmeri.

NO AWARD: 18.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: K. McSwigan.

MENTION: G. Koren, R. Sarrao.

NO AWARD: 6.

COOPER UNION:

FIRST MENTION: S. Virzera.

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: E. C. Rust.

MENTION: E. Barnes, D. D. Grainger, M. H. Daugherty, G. Kratina,

E. C. Dupen.

NO AWARD: 7.

UNAFFILIATED:

HORS CONCOURS: A. Cortizas.

DEPARTMENT OF ARCHITECTURE

CLASS A ESQUISSE-ESQUISSE I

ENTRANCE TO A NATIONAL CEMETERY

AWARDS

DRAWINGS SUBMITTED 170

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: F. S. Crocker, G. A. Milono.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: V. F. Duckett, W. C. Suite.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: J. L. Skinner.

UNIVERSITY OF ILLINOIS:

MENTION: J. Stein.

YALE UNIVERSITY:

MENTION: C. A. Schofield.

HALF MENTION: A. R. Smith.

CLASS B ESQUISSE-ESQUISSE I

A FOUNTAIN AND POOL

AWARDS

DRAWINGS SUBMITTED 204

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: S. P. Schwartz.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: J. B. Hughes.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. J. Brady, C. H. Coogan.

HALF MENTION: J. Cardenal.

PENNSYLVANIA STATE COLLEGE:

HALF MENTION: J. A. Roope.

UNIVERSITY OF ILLINOIS:

HALF MENTION: A. Hennighausen.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: M. F. Gaul, M. C. Hertel, L. C. Hufnagel.

YALE UNIVERSITY:

MENTION: G. L. Cochran, R. G. Hartshorne.

HALF MENTION: A. M. Hodgins, 2nd, C. A. Schade, C. H. Yasko.

UNAFFILIATED:

GLENDALE, CALIFORNIA: H. L. Frost.

DEPARTMENT OF MURAL DECORATION

PROGRAM I

DECORATION FOR A BAR

AWARDS

DRAWINGS SUBMITTED 35

BEAUX-ARTS ATELIER:

FIRST MEDAL: C. C. Dean.

MENTION: S. J. Glenn.

NO AWARD: 2.

NATIONAL ACADEMY OF DESIGN:

MENTION: W. N. Thompson.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: T. D. Parmelee.

NO AWARD: 1.

YALE UNIVERSITY:

SECOND MEDAL: G. H. Murrill, J. Pistey, K. Soldwedel.

FIRST MENTION: K. P. Hall, W. P. Thomas, J. H. Zorthian, F. W. Eustis.

MENTION: W. R. Benke, M. A. Cappabianca, A. Chorney, J. N. Crabb, C. Ferriter, J. W. Gamsby, B. P. Greeley, H. H. Holbrook, E. Meehan, J. M. Moore, V. J. Popolizio, S. M. Schwartz, P. E. Stearns, W. H. Stoddard, F. D. Summers, A. S. Tobey.

NO AWARD: 1.

UNAFFILIATED:

NEW YORK CITY:

MENTION: L. Winter.

NO AWARD: 2.

DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY PROJCT I

A GREEK PHAROS

AWARDS

DRAWINGS SUBMITTED 34

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: R. T. Daniels.

NO AWARD: 2.

CHICAGO TECHNICAL COLLEGE:

NO AWARD: 1.

ATELIER DENVER:

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

NO AWARD: 1.

ATELIER GNERRE:

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

FIRST MENTION: O. Mankki.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: H. H. Hollweg, W. N. Ouspensky, T. L. Soontup.

NO AWARD: 3.

PENNSYLVANIA STATE COLLEGE:

MENTION: W. H. Weigand.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: J. M. Hunter, J. Stein.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 13.

YALE UNIVERSITY:

MENTION: C. A. Schofield.

UNAFFILIATED:

NEW YORK CITY:

NO AWARD: 1.

ELEMENTARY INTERIOR DESIGN I

A BATHROOM IN TWO COLORS

AWARDS

DRAWINGS SUBMITTED 59

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 12.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: R. Bright, J. B. Ray, A. L. Thomssen.

NO AWARD: 2.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: T. A. Pope.

HORS CONCOURS: J. M. Walton.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

HALF MENTION: P. Birnbaum, G. T. Byrne.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: J. A. Houser, A. N. Robinson, H. C. Rosenberg.

NO AWARD: 6.

ATELIER GNERRE:

MENTION: P. J. Avitabile.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: F. Zimmerman.

NO AWARD: 2.

MANHATTAN COLLEGE:

NO AWARD: 2.

ATELIER MILLS:

HALF MENTION: T. E. Rooney.

ATELIER NELSON:

NO AWARD: 2.

NEW YORK UNIVERSITY:

SECOND MEDAL: J. Stenken.

FIRST MENTION: A. Novak.

MENTION: W. J. Fazulak, J. S. Unger.

HALF MENTION: T. R. Feinberg, H. Tolmachoff.

NO AWARD: 1.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 2.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: A. B. Morrison.

UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 1.

YALE UNIVERSITY:

HALF MENTION: E. V. Johnson.

NO AWARD: 1.

UNAFFILIATED:

ALBANY, NEW YORK:

HALF MENTION: H. N. Romney.

EDWARDSVILLE, ILLINOIS:

FIRST MENTION: E. A. Kane.

NO AWARD: 1.

GLENDALE, CALIFORNIA:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

HALF MENTION: G. J. Muller.

NO AWARD: 1.

ADVANCED INTERIOR DESIGN I

AWARDS

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 1.

CHILD-WALKER SCHOOL OF FINE ARTS:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

SECOND MEDAL: J. T. Guy.

NO AWARD: 1.

KANSAS CITY ART INSTITUTE:

MENTION: L. E. Campbell.

ANALYTIQUE I

AWARDS

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 3.

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: F. B. Cleveland.

NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: W. J. Cole, W. C. Livingston, J. A. Scheibel, J. K. Shear, J. Sill, J. F. Thomas, J. C. Wessenauer.

HALF MENTION: R. H. Adams, M. M. Black, K. D. Brown, F. Burroughs, F. Chopik, M. J. Else, E. J. Gerard, V. E. Kreiling, A. M. Leyh, G. E. Miller, S. R. Patterson, W. F. Slocum.

NO AWARD: 6.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 4.

HORS CONCOURS: C. H. Coogan, A. O. Goenner, R. E. Higdon, A. J. Miller, W. M. O'Neil.

CHICAGO TECHNICAL COLLEGE:

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE:

FIRST MENTION: F. L. Whitney.

MENTION: B. Smith, J. Albert.

HALF MENTION: E. F. Broggin, W. O. Cain.

NO AWARD: 2.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: R. J. VanLanen.

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: L. H. Robertson.

HALF MENTION: M. R. Arias, W. S. Beckett.

NO AWARD: 5.

ATELIER GNERRE:

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: J. A. Trojansky.

HALF MENTION: L. G. Wright.

NO AWARD: 3.

ATELIER LIGHT:

NO AWARD: 1.

MANHATTAN COLLEGE:

HALF MENTION: D. D. Mathues, W. J. Smith, B. B. Sullivan.

NO AWARD: 9.

ARCH'L SKETCH CLUB, CHICAGO, ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: A. A. Arbeit.

HALF MENTION: R. T. Handren, M. E. Kessler.

HORS CONCOURS: S. H. Yuen.

A PROSCENIUM FOR A PUNCH AND JUDY SHOW

DRAWINGS SUBMITTED 12

NEW YORK UNIVERSITY:

SECOND MEDAL: F. Montana.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: A. W. Kellogg, W. L. Newberry, A. E. VanNamee.

NO AWARD: 1.

YALE UNIVERSITY:

HALF MENTION: C. A. Schofield.

UNAFFILIATED:

NEW YORK CITY:

FIRST MENTION: I. Ehrlich.

A SPRING HOUSE

DRAWINGS SUBMITTED 148

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: R. R. Carter, K. L. Gabel.

HALF MENTION: D. K. White.

PENNSYLVANIA STATE COLLEGE:

HALF MENTION: G. A. Downs.

NO AWARD: 4.

HORS CONCOURS: M. M. Bailey, M. Pease, J. R. Shaffer.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: W. Farmer.

NO AWARD: 1.

ATELIER THIRTEEN:

NO AWARD: 1.

"T" SQUARE CLUB ATELIER, PHILADELPHIA:

MENTION: B. Roney.

HALF MENTION: A. A. Pittelli.

UNIVERSITY OF ILLINOIS:

MENTION: F. Schurecht, E. Wasserman.

HALF MENTION: L. V. DeWitt, H. M. Gehm, H. H. Kern, W. L. Weaver.

NO AWARD: 10.

HORS CONCOURS: B. Ruth, M. G. Weith, B. Knipp.

UNIVERSITY OF MISSOURI:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

YALE UNIVERSITY:

MENTION: R. M. Beder, B. G. Chapman, L. M. Virgadamo, J. P. Wayne.

HALF MENTION: M. C. Ammann, J. S. Burrows, E. A. Gerner, J. R. Gillie, R. G. Hartshorne, D. P. Maier, D. R. Scholes, K. R. Smith.

NO AWARD: 4.

HORS CONCOURS: W. Hirsh, 2nd, E. M. Williams.

UNAFFILIATED:

BRIDGEPORT, CONNECTICUT:

NO AWARD: 1.

GLENDALE, CALIFORNIA:

NO AWARD: 1.

LOS ANGELES, CALIFORNIA:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

NO AWARD: 3.

HORS CONCOURS: J. Blacker, H. Palombo, T. D. Taro.

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS
NATIONAL SCULPTURE SOCIETY
SOCIETY OF MURAL PAINTERS
ART IN TRADES CLUB

FONTAINEBLEAU SCHOOL OF FINE ARTS
THE AMERICAN INSTITUTE OF ARCHITECTS
AMERICAN INSTITUTE OF DECORATORS

AFFILIATES

SCULPTURE

CARNEGIE INSTITUTE OF TECHNOLOGY
COOPER UNION
NATIONAL ACADEMY OF DESIGN
NEW YORK UNIVERSITY
PENNSYLVANIA ACADEMY OF FINE ARTS
YALE UNIVERSITY

MURAL DECORATION

COOPER UNION
COLUMBIA UNIVERSITY
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE
LEONARDO DA VINCI ART SCHOOL
NATIONAL ACADEMY OF DESIGN
YALE UNIVERSITY

ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN RESERVE
UNIVERSITY
COLUMBIA UNIVERSITY
GEORGE WASHINGTON UNIVERSITY
GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
JOHN TARLETON AGRICULTURAL COLLEGE
KANSAS STATE COLLEGE OF AGRICULTURE AND APPLIED
SCIENCE
MANHATTAN COLLEGE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
OHIO STATE UNIVERSITY
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA MUSEUM'S SCHOOL OF INDUSTRIAL ART
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF MINNESOTA
UNIVERSITY OF MISSOURI
UNIVERSITY OF NEBRASKA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF VIRGINIA
VIRGINIA POLYTECHNIC INSTITUTE
YALE UNIVERSITY